MUSIC IN THE ARMY PROTESTANT CHAPEL PROGRAM

A Research Paper
Presented to
the Staff and Faculty of the
United States Army Chaplain School

In Partial Fulfillment
of the Career Class Requirements

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CHAPTER I

INTRODUCTION

"Without music life would be a mistake" wrote the renowned philosopher Nietzsche in The Twilight of the Idols.[1] The Christian could well change the wording slightly and say that without music worship would be a mistake. Christian worship involves adoration, confession, praise, gratitude, submission, prayer, instruction, offering, consecration, reverence, decision and inspiration; and the chief means of expressing these is in music.

Music does many things for the Christian worship service. It puts the worshipper or hearer in the right frame of mind to be receptive to the religious teaching that generally is a part of that service. It provides inspiration that heightens the emotion of the worshipper. It attracts individuals to the service who might not otherwise attend. It adds variety to a service that otherwise would be drab and dull with much speaking. And, most important, it is in itself an offering made to the Lord. The Psalmist wrote:

> Come let us sing unto the Lord: let us make a joyful noise to the rock of our salvation. Let us come before His presence with thanksgiving and make a joyful noise unto Him with psalms.[2]

If music is this important in Christian worship then it is equally important that the Army Chaplain examine the use of music in his program to ensure his awareness of what music can and should do and to see where the program can be enhanced by better utilization of the music tools available to him. To this end five general areas of the use of music in the worship service shall be examined: congregational singing, choral singing, individual singing, the organ, and the Armed Forces Hymnal.

CHAPTER II

CONGREGATIONAL SINGING

Congregational singing is probably the most common area of Christian music among the many Protestant denominations. Hardly a service is conducted without at least one hymn being sung. It is perhaps the chief means of expression in which everyone can participate.

What is a hymn? It has been defined as a sacred poem expressive of devotion, spiritual experience, or religious truth, fitted to be sung by an assembly of people. There are good hymns and there are others. To be good, a hymn must be singable, must say something, and must say it well. The choice of hymns used in the worship service must depend on how well they fulfill these requirements. Many existing hymns are totally unsingable and for this reason can rarely be used. Many are totally singable, but have nothing to say. Some are singable and have a message, but say it poorly. As a case in point there is this early English hymn:

> A filthy dog I am by sin;
> A furious dog, dear Lord, I've been;
> A greedy dog in evil ways;
> And a dumb dog to all thy praise.

Contrast this with Isaac Watts hymn:

When I survey the wondrous cross
On which the Prince of glory died;
My richest gain I count but loss
And pour contempt on all my pride.

It is easy to understand why this is considered one of the best loved and widely sung hymns in the English language. Hymns like this one enrich the liturgy and aid in the devotion of the service as they were written to do.

Of all the things that characterize Army Chapel congregations, good singing is not one of them. There are a number of reasons for this. For one thing, with many denominations represented, a hymn which is distinctive to one is often unfamiliar to the majority of the congregation. Another is the use of hymns which are simply unsingable. A third reason is the lack of knowledge on the part of the congregation on how to sing. The first of these roadblocks to good singing can be overcome by the Chaplain discerning over a period of time the hymns that are familiar to the majority of the congregation and using them rather than insisting on using hymns known only to him and a few others. The second roadblock can be overcome by simply not using these unsingable hymns. Unfortunately many of these have good messages, but they are lost in the struggle to follow the tune. The third roadblock can be overcome by occasional instruction by the Chaplain on how to sing hymns. Whittlesey asks:

> Are the people instructed, whenever the opportunity presents itself, to sing the hymns in unison? From the time of the early church, a single melodic line has been considered the best medium for the vocal utterance of the congregation. This is not necessarily because of the inability of the congregation to sing in parts, but rather because the unison singing of hymns is best suited for the purposes of worship.[3]

Other aids to good singing would include the use of a song leader who is knowledgeable in the field of music, the pitching of the hymns to a lower key to make them easier to sing, the introduction of unfamiliar hymns by the choir or at another service such as a Sunday Evening Vesper, and personal encouragement by the Chaplain. Obviously most of these aids will be appropriate depending on the availability of individuals who are necessarily skilled in these areas.

One other ingredient, less tangible, but more important, which goes into the making of a good hymn and good hymn singing is emotion. No love relationship, human or divine, can exist without it. Without emotion the most correct hymn and the most proper singing is useless. With it the most awkward hymn and the most enthusiastic singing can speak to the heart and be pleasing to God. If a congregation can sing from the heart as well as the head the singing will be both good and meaningful.

CHAPTER III

CHORAL SINGING

Choral singing has played a vital role in Christian worship throughout the centuries. As background to this one can look back to the Levites of David's era who chanted many of his psalms before the people. Ashton writes:

> Choir music is the highest form of church music. It does not duplicate congregational music, but furnishes another form of great value...The choir sings in place of the congregation. Its capability, considerably beyond that of the congregation, affords an opportunity for extending the range of religious expression through music. Choir music is something more than a thing of musical beauty and interest; its function is religious - to bring the religious spirit to stronger and clearer consciousness. Through its proper use the congregation should come to realize exalted worship in which they are silent.[4]

Current areas of weakness in the Chapel choral program include the lack of trained, qualified leaders and talented, interested singers. Each of these is vital. Few choirs are better than their leadership.

> While he need not be a genius, he (the leader) must have talents well above the average musicians. Such items as pitch discrimination, the ability to hear various colors (timbre), an excellent sense of rhythm, and an over-all sensitivity to the beautiful in music must be present in a marked degree. Hard work and constant study will increase the value and use of those abilities, but there is little to be done if they are lacking or exist at a low level.[5]

In other words, it takes more than someone who can wave his arms in time with the organ to lead a choir well. Chaplains should make a real effort when searching for a director to look for one who has the above qualities. This is easier in CONUS than overseas. Here there are large churches, Councils of Churches, and schools of music to go to in the search for qualified personnel and these sources must be used. Overseas, however, it is often a matter of hoping for the right man or woman to come along at the right time. On the other hand, Chaplains have had assistants who were both qualified leaders and organists and yet were assigned to places where neither was needed. Better assignment procedures by Chaplain Assistant schools, and better screening of inductees, would eliminate some of this. In any event, the Chaplain should make an effort to acquire the strong leadership required for a good choir.

Naturally a choir is not a choir if it doesn't have members. The search for participants is always a real problem, not only in the military, but in civilian churches as well. There never seem to be enough people who are interested, qualified, and available to sing. Actually the problem has its source in the past even as it has its solution in the future. For as Morsch points out so well, only children's choirs will make sure the

foundations for the adult choir of the future.[6] Unfortunately, children's choirs have not been actively promoted in many Army Chapels and civilian churches to a sufficient degree in the past and so now adults have to be trained who should have learned to sing years ago. Realizing this, every effort should now be bent to give the youngsters the proper training and experience hoping that civilian churches will be doing the same. The primary reason for this is the following:

> It is much easier to instill right singing habits in children than to overcome faulty ones in adults. One aspect in singing is muscle development. This can be taught while the muscles are pliable, that is, during childhood. Establish good singing habits in children's voices, and you will be assured of beauty in adult voices.[7]

CHAPTER IV

INDIVIDUAL SINGING

What does the Chaplain do who has a small Chapel with a limited congregation and not enough voices to make up a choir. Very often this situation exists in hospitals, prisons, Air Defense sites, and other isolated units both in CONUS and overseas. No Chaplain should ever feel that the situation is completely lost even though the prospect of a choir is dim. Many Chaplains have discovered and used quartets, trios, duets, and soloists in their services and have been pleased with the results. Mixed quartets and even mixed trios can often be used exactly as one would use a choir in singing responses, anthems, and leading the congregation in singing.

With choirs or without, there is also a definite ministry for solos in the Chapel service. There is much music written for soloists and although it would be difficult to imagine one singing responses, they can be used very well in singing anthems and other similar type music. Soloists have been used since Old Testament times.

> The songs of Miriam, Deborah, Zacharias, Mary, and Simeon as well as the personal utterances of David are solos, although many are now used corporately in chant form. The use of the cantor in Jewish syna-

> gogues is an ancient tradition, and the responsorial singing of psalms called for a soloist answered by the congregation. Thus at least two uses of the solo can be defended on historical grounds - the utterance of a text which is personal in nature, and the use of a soloist in a liturgical pattern of solo and response.[8]

The historical and liturgical objections to the solo have been due at least partly to the attitude of the singer and the people.

> If the attitude of the singer is a personal one, if his aim is to impress himself, rather than God, upon the people, then indeed the solo is out of place. If, however, the soloist is made aware of his real function, which is to bring the message of grace to his hearers and to lead them in worship and praise, there can be no more objection to his presence than to the presence of the liturgist and organist, who are also soloists of a sort.[9]

Obviously, if a solo is to be used in the service concern should be had that it be most effective. The soloist should, of course, have a pleasing voice and know how to sing. It is often a temptation to utilize someone who is available, and good soloists are never easy to find, but who is something less than proficient. Unfortunately, a poor voice or faulty technique can ruin the best of anthems. A soloist should also know what to sing. "Developing the ability to recognize musical excellence can come only from the study of great solo literature of all eras, and every soloist must constantly search for the choicest old and new material."[10] And it should be added, the message is just as important as the

tune. A soloist should also know where to sing. Each Chapel sanctuary is arranged differently to some degree, but the rule of thumb seems to be that the soloist should stand in the vicinity of the organ. Finally, a soloist should be what he or she sings. Technical proficiency should never qualify an individual who is not striving to lead a Christian life and who has a desire to praise God worthily.

CHAPTER V

THE ORGAN

It has been said that the best organist is the one who is seldom noticed.

> If his work is skillful the congregation will be led to worship without being aware of the organ or organist. On the other hand, the organist can be a disturbing, destructive influence: if his music is never in the right place; if he noisily arranged books and sets pistons during the prayer and scripture reading; if his timing of interludes (silent as well as played) is poor; if his preludes, offertories, and postludes are concert pieces played for his own glory and gratification; if he forgets his responsibility is to lead others, and thereby himself, to God.[11]

Where a choice can be made, great care should be taken that the prospective organist is at least potentially capable of being unnoticed. This will require in the organist a high degree of self-discipline, poise, flexibility, adaptability, dependability, emotional maturity, spirituality, and, of course, skill. While the ideal organist will have all of these qualities, the adequate organist must have most of them if he is to be effective.

The function of the organ and the organist is to set or reflect the spirit of the service, to introduce, or reflect upon, a hymn or chorale, and to provide a framework for, or to reflect the message of, the word

and sermon.[12] The prelude "should focus and concentrate attention and create a right atmosphere for worship. It should be contemplative in character, not diverting; solemn, but not sombre or dull."[13] The postlude furnishes a worthy and appropriate termination to the service by extending the mood of the service and giving it an increased sense of permance.[14] As such the music for both should be chosen with care and played well so as not to distract from the theme of the service.

As the accompanist for hymn singing the organist must remember that he is the leader of the congregation and not the follower. This leadership does not mean dashing ahead and leaving the congregation behind, but rather playing with directness in the proper timing of the hymn so that the congregation will sense that they are to follow. The organist who listens to the congregation and attempts to follow it will soon flounder on the rocks of insecurity and hesitation, never a basis for good hymn singing. And fortunate is the Chaplain who has an organist who can transpose to lower keys for ease in singing, especially when men are in the majority. This should be done whenever possible.

Of equal importance to the competence of the organist is the quality of instrument on which the organist plays. The Office of the Chief of Chaplains has

supplied the Army Chapels around the world with entirely adequate organs. However, Chaplains have not always taken proper care of the instruments in their keeping. For the organist to be at his best, the organ must be at its best. This requires periodic checks and necessary maintenance and to this end every Chapel maintenance SOP should require that constant attention be given to the condition of the organ.

Other types of instrumental music have their place in the Chapel program. The piano can be of great assistance in Religious Education in the learning and singing of hymns and choruses. It is often used to great advantage in more informal Sunday Evening Vesper services and hymn sings. Other instruments such as the violin can be used during the Offertory to promote and prolong the worshipfulness of a worship service. And, of course, in the informal services any instrument can be used by the Holy Spirit if it does not detract from the aim of every service, to glorify God.

CHAPTER VI

THE ARMED FORCES HYMNAL

Next to the Bible the Hymnal is the most commonly used book in the Protestant church. The Apostle Paul exhorted the Christians of his day to "let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord."[15] And Christians down through the years have been doing just this, using as their material the writings and tunes of inspired men and women collected in book form.

> The Christian Hymnals that we use come to us through a glorious growth from roots as deep as man's worship of the one true God: they are hallowed by psalms used by Jesus Christ himself, and greatly enriched by the poetic records of experiences of Christian men and women who have been guided by the Holy Spirit. Men have suffered and died that we might have the privilege of singing Christian hymns today in our Protestant churches. How can we regard lightly the significance of the position of the hymnal in the life and worship of the church, or how can we confine our use of the hymnal to the one small section of hymns which are the product of the past century, ignoring the glorious hymns that unite the saints of all ages.[16]

With this in mind, the Armed Forces Hymnal has been examined with the assistance of a group of seventeen Chaplains representing seven denominations. Each of these Chaplains has had from six to eight years of active

duty. The Hymnal, prepared by the Armed Forces Chaplains Board under the Department of Defense, has been in use in Military Chapels since 1959. It was "purposefully designed to make available a practical, useful and inspirational book for all personnel of the Armed Forces."[17] A survey was made of the seventeen Chaplains to ascertain to what degree this fine goal has been reached.

Fourteen questions were asked of these Chaplains: (1) How do you rate the overall worth of this Hymnal comparing it with others with which you are familiar? (2) What do you consider the main strengths? (3) What do you consider the main weaknesses? (4) Are the hymns fairly familiar to you? (5) Are you satisfied with the selection of hymns? (6) What hymns would you add to the selection if you had the opportunity? (7) What hymns would you take out? (8) What hymns have you found to be favorites among your congregations? (9) What is your order of preference when selecting a hymn - personal liking, congregational familiarity, theme of the service? (10) Do you find the Hymnal easy to read? (11) Are you happy with the Scripture selections, readings, and prayers? (12) Do you consider the indexing adequate? (13) Do you have anything else you would like to add about the Hymnal which you haven't said already? (14) What is your

denomination?

The overall worth of the Hymnal was rated superior by one of the Chaplains, excellent by six, adequate by seven and poor by three.

The main strengths indicated were:

The low pitch of most hymns - down where men can sing them; good indexing; easy to read; lowering the keys of many hymns; it provides some hymns for those of all faiths; better quality of music than previous Armed Forces Hymnal; most of the hymns have a good message in them if one would take the time to study them; cross section of most denominational themes, Responsive Reading section; dignified, worshipful; it has brought back some of the better old hymns and forced the congregation to learn hymns it did not know; its broadness; a book which can be utilized by a number of denominations; stiff covers and adequate size print; the Hymnal is practical and inspirational; a noble effort has been made to attain a balance agreeable to most denominations; pitch in a lower key for men's voices; a wide range of hymns; it is comprehensive enough to meet the needs of most denominations.

The main weaknesses indicated were:

Too many hymns unfamiliar; a great many unfamiliar and difficult to sing hymns; it doesn't have some of the great hymns; for its purpose - none; no hymns for advent except "O Come Emmanuel", too many "gospel" songs, too many "songs" rather than hymns; there are not enough of the hymns that are familiar to the common ordinary person; there are few hymns suitable for a Sunday evening Evangelistic service; too few prayers; responsive reading - unnatural and incomplete, sentences cut up, etc.; it does not seem to appeal to the majority of the people in General Protestant congregations; its broadness; large quantity of unfamiliar and unsingable hymns; no liturgy; hymns are not evangelical enough; none; responsive readings are too long thus allowing for limited variety; not enough familiar hymns; there are no printed forms of service, i.e. matins, vespers, Chapel dedication, etc; a shortage of good Lenten and Easter hymns.

Eight of the seventeen Chaplains indicated that the hymns were fairly familiar to them. Two Chaplains indicated that the hymns were unfamiliar. Eight Chaplains indicated that half the hymns were familiar and half were unfamiliar.

The Chaplains were virtually equally divided on the question of whether or not they were satisfied with the selection of hymns. Six indicated yes, five indicated no, and six were not certain one way or the other.

The following hymns were suggested as desired additions to the hymnal (if suggested more than once, the number is indicated):

Another Year Is Dawning
Low In The Grave He Lay (3)
Take The Name Of Jesus With You
I Will Sing The Wondrous Story
Love Divine All Loves Excelling
One Day
Only Trust Him (2)
There's Within My Heart A Melody
Trust And Obey (2)
My Jesus I Love Thee
At Calvary
I Come To The Garden (3)
Count Your Blessings (2)
In The Weak Midwinter
Hearken All, What Holy Singing
Come, Holy Ghost, Our Hearts Inspire
Before Jehovah's Awefull Throne
Ye Watchers And Ye Holy Ones
Talk With Us Lord, Thyself Reveal
I'll Praise My Maker While I've Breath
It Singeth Low In Every Heart
God Of The Strong, God Of The Weak
Kyrie
Sanctus With Preface
It Is A Good Thing To Give Thanks (Bonum Est)
Out Of The Depths (De Profundis)

Gloria Deo
Face To Face With Christ My Savior
Make Me A Blessing
Jesus I My Cross Have Taken
I Surrender All
Have Thine Own Way, Lord
Living For Jesus
Teach Me To Pray
He Lives
O Safe To That Rock
Out Of My Bondage Sorrow And Night
Though Your Sins Be As Scarlet
Nothing But The Blood Of Jesus
Jesus Saves (2)
Power In The Blood
Oh That Will Be Glory For Me
All Hail The Power Of Jesus Name (second tune)
Make Me A Captive, Lord
I Heard The Voice Of Jesus Say
A Parting Hymn We Sing
From Greenland's Icy Mountains
Will There Be Any Stars In My Crown
When The Roll Is Called Up Yonder
Come Ye Disconsolate
Abide, O Dearest Jesus
O Lord, How Shall I Meet Thee
Behold, A Branch Is Growing
Jesus I Will Ponder Now
Christ, The Life Of All The Living
I Know That My Redeemer Lives
Chief Of Sinners Though I Be
Jesus! And Shall It Ever Be
Jesus Christ, My Sure Defense
Ye Sons And Daughters Of The King
A Hymn Of Glory Let Us Sing
Come, Holy Ghost, God and Lord
We All Believe In One True God
Jesus Sinners Doth Receive
Let Me Be Thine Forever
Grace! 'Tis A Charming Sound
May We Thy Precepts, Lord, Fulfill
How Great Thou Art
Arise, My Soul, Arise
And Can It Be

In addition, general suggestions were made that there be more hymns having to do with the Sacraments, the Church, the Church Year and Advent, and praise and adoration.

A few Chaplains listed a small number of hymns they would prefer to not see in the Hymnal, but the consensus of opinion would be represented in these statements:

> If useful to other faiths I would not withdraw any of them; there are many that I don't use, but none are particularly objectionable; some of the more difficult to sing - some too complicated; I find none particularly objectionable.

The hymns found to be the favorites of Army congregations were (with number of times suggested indicated):

Amazing Grace (2)
All Hail The Power Of Jesus Name (2)
The Old Rugged Cross (7)
Holy, Holy, Holy (9)
Take Time To Be Holy
Love Divine All Loves Excelling (2)
Faith Of Our Fathers (3)
Jesus Calls Us
What A Friend We Have In Jesus (8)
Be Thou My Vision
My Faith Looks Up To Thee (4)
Rock Of Ages (4)
Spirit Of God, Descend
Sweet Hour Of Prayer (3)
Onward Christian Soldiers (4)
Blessed Assurance (3)
Stand Up, Stand Up For Jesus
Joyful, Joyful We Adore Thee
O Worship The King
When Morning Gilds The Sky (2)
Crown Him With Many Crowns
Beneath The Cross Of Jesus (2)
The Church's One Foundation
My Hope Is Built On Nothing Less
Take My Life And Let It Be (2)
Give Of Your Best To The Master
This Is My Fathers World
Come Thou Almighty King (2)
Soldiers Of Christ Arise
Fairest Lord Jesus (2)
When I Survey The Wondrous Cross
I Am Thine O Lord
Just As I Am

The Battle Hymn Of The Republic
Tell Me The Old, Old Story

The majority of the Chaplains (10) indicated that when selecting a hymn they first considered the theme of the service, then the familiarity of the hymn to the congregation, and finally the personal liking of the Chaplain. A smaller number (3) indicated congregational familiarity their first consideration and the theme of the service their last.

All of the Chaplains indicated that the Hymnal was easy to read.

Most of the Chaplains (12) said they were happy with the Scripture selections, readings and prayers; five indicated they were not. The adverse reactions included these:

> Responsive readings - unnatural and incomplete, sentences cut up, etc; too many Psalms and not enough New Testament; need wider selection of prayers and a section on directed meditations; need more Scriptures from the Gospels; Scriptures too long; no liturgy; Responsive Readings are too broad - do not speak with enough specific emphasis; need more variety.

One Chaplain felt the indexing was not complete. The rest were satisfied.

Additional comments concerning the entire Hymnal made in addition to the above included the following:

> I do not like edited Scripture passages; most Army Protestant Chaplains are non-liturgical - let's have more evangelical hymns; how about placing the

Protestant Section first - the other two faiths use the Hymnal less; many familiar hymns have been lowered to the extent that it makes "dull" congregational singing - many of the familiar chords have been changed in favorite hymns which is confusing both to the organist and the congregation; the Armed Forces Hymnal cannot be judged only in comparison with other and denominational hymnals, but as an interdenominational book - and for the purpose for which it was created; there are several good hymns that go with the same tune - this needs to be pointed out better so that the leader knows which hymns go with a familiar tune; list appropriate hymns under a section for choir use; print the Lord's Prayer and a prayer for our country on the front of the inside cover; there should be more devotional-type songs as well as hymns; no hymnbook could possibly meet the goals established for this one.

The denominations of the Chaplains were: Methodist - 4; Lutheran - 2; Presbyterian - 2; Baptist - 6; Church of God - 1; Independent Fundamental Churches - 1; Open Bible Standard - 1.

The weight of interpreting the results of this survey will be left to the reader to bear. Perhaps some indication of the trend of thinking among the Chaplains who took part in the survey can be ascertained by noting that the majority rated the Hymnal as excellent or adequate. And perhaps the magnitude of the problem in developing a Hymnal for all faiths in all the Services was best stated by the Chaplain who commented that "no hymnbook could possibly meet the goals established for this one." The goals are high because the needs are great for one Hymnal that will serve all faiths. Until

a better one is composed it is hoped that this one will be used wisely, with care, and often.

CHAPTER VII

CONCLUSION

The place of music in the Army Protestant Chapel program is important. Congregational, choral, and individual singing aided by the organ and the Hymnal are vital parts of the worship experience. The guidelines may be provided for the improvement of this program, but the motivation must be from within one man, the U S Army Chaplain. However, as preacher, theologian, diplomat, pastor, administrator, financier, counselor, psychiatrist, and advisor he has little time left for involvement in the music program and, therefore, often prefers to stay clear of any entanglement with music.[15] This is particularly true if the Chaplain feels he knows little about music anyway and so does not look upon himself as competent enough to really get involved in the music program. However, it is widely recognized that he cannot take a hands off attitude.

> The relation of music to worship is so vital and the amount of time spent musically in a service of worship is so extensive (up to fifty per cent) that the effective minister is compelled to develop some basic philosophy of music and worship, administer policies, select and guide personnel, and promote the cause of church music in the entire life of the church. As minister and spiritual leader he is

> responsible for making the music of the church spiritually enriching and edifying. If he finds the music of the congregation, the choirs or the church school failing to feed the sheep he must take action as shepherd of the flock. Therefore he must know what is good spiritual musical food and see that it is fed in the worship and educational life of the church.[16]

A good method of eliminating Chaplain apathy and ignorance would be to include at the least a Church Music Workshop at the Chaplain School for Career classes or in the various Army areas for Chaplains in the field. The program is important enough to merit special attention. Certainly the Chaplain is probably the most important person to church music since its level cannot rise higher than his estimation of its importance in the life of the Chapel. [17]

FOOTNOTES

[1]Edmund Fuller (ed), Thesaurus of Quotations (New York: Crown Publishers, 1941), p. 631.

[2]Psalm 95:1, 2.

[3]Federal Lee Whittlesey, A Comprehensive Program of Church Music (Philadelphia: Westminster Press, 1957), p. 161.

[4]Joseph N. Ashton, Music in Worship (Boston: The Pilgrim Press, 1943), p. 122.

[5]Austin C. Lovelace and William C. Rice, Music and Worship in the Church (New York: Abingdon Press, 1960), p. 55.

[6]Vivian Sharp Morsch, The Use of Music in Christian Education (Philadelphia: Westminster Press, 1956), p. 122.

[7]Whittlesey, op. cit., p. 28.

[8]Lovelace, op. cit., p. 139.

[9]Carl Halter, The Practice of Sacred Music (St. Louis: Concordia Publishing House, 1955), p. 18.

[10]Lovelace, op. cit., p. 142.

[11]Ibid., p. 69.

[12]Halter, op. cit., p. 45.

[13]Ashton, op. cit., p. 153.

[14]Ibid., p. 158.

[15]Lovelace, op. cit., p. 31.

[16]Ibid.

[17]Ibid., p. 41.

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